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culties? We must even have faith to overcome enmity. The artist begins to cultivate faith as a student, and it is that faith for a better future which keeps up his courage to the end. It is faith in our make-up that makes us do things with the greatest endurance. We must have undaunted faith, otherwise the spirit, which is founded on love and beauty, will disappear. As spirit, the creative and imaginative part of us will be stunted in its tender growth by doubt and mistrust. It is spirit, the very essence of patriotism, which has stirred us into action now, and faith will make us become what we want to be. Let us hope for a better future, where love and beauty will take the lead, and let us show the world that we are a nation of great æsthetic qualities, and not willing merely to destroy but to build up.

In order to become an efficient nation, we beg the Government and the people to endorse Art and the cultivation of it, as a means of preparedness in our growing power.

Zelma Baylos

CRAFTSMEN AT THE ARTS CLUB, NEW YORK DECEMBER EXHIBITION

The annual showing of objects of industrial and applied arts by the Society of Craftsmen of New York was held at the Arts Club galleries with more than the usual variety of exhibits—pottery and porcelain, textiles of many kinds, carvings in the way of furniture and wall-decoration, silver and brass in pieces fashioned with the hammer, cartoons for stained-glass and mosaic. It is the most important single exhibition of the kind in New York for the workers in studios; here craftsmen like to show any new thing they have made during the past year and get the benefit of the Christmastide. Basketry of course is represented and among the more novel pieces are hanging lamp-holders of basketwork for electric bulbs, draped with covers of light stuff embroidered in bright designs either floral or geometrical; these are used in country homes and on piazzas, where they harmonize with wickerwork furniture. In textiles a new wrinkle, possibly an old one revived, is the plaiting of colored *chiffons* into rather elaborate picture designs, neither loom-weaving nor embroidery with the needle in the main, but in some cases finished here and there with colored silks or yarn and the needle. In pottery also there are some charming combinations of yellow and rose designs in relief on a dull-surfaced green that show a sense for color in the potter, a rare enough case. At one end of the long gallery a chapel interior with a large reredos was installed, the reredos painted by Frederick S. Lamb. This religious picture represents a mosaic already installed in a city church.

Of course objects of personal adornment hold their own, especially jewelry with semi-precious stones in novel and sometimes beautiful settings of silver, platinum or gold. The Society keeps up the tradition very well, notwithstanding the awkward state of affairs at present.

A GUEST FROM CANADA

A score of paintings by Archibald Browne of Canada have been hanging in the Babcock Galleries, New York, for several weeks, diffusing a pleasant

odor of woods and meadows, flood and field, of spring and autumn. Mr. Browne is one of the leaders in landscape in the Dominion. Toronto, Montreal, Ottawa and Regina have his canvases in public and private collections while very flattering things have been printed with respect to the artist and his artistic standing. Views about Toronto and Quebec, on the Island of Orleans in the St. Lawrence, carry such titles as "Autumn Moonrise," "Evening Glow," "Golden Afternoon" and "Solemnity." One of his admirers has written: "He appeals directly to the emotions, but to noble emotions in the manner of music. In fact his manner is precisely a musical one. His canvases literally sing." His colorful pictures are indeed gentle and poetic; they bear witness to his love of nature and the sweetness and kindness of his temperament. If we accept the singing simile, we may consider Archibald Browne in the light of those minstrels who go from farm to farm performing in a sweet throaty voice the simple songs learned from the master bards.

ARTIST-ARTISANS AT WORK

The temporary exile of certain departments of the Tiffany Glass Company of New York, while the new building on Fifty-seventh Street West is taking shape, gave occasion for a peep behind the scenes and a glimpse of clever artist-artisans at work. That section of the company which has to do with church decoration took up quarters in a roomy loft on Twenty-third Street West and last month invitations went out for an exhibition week. Stained-glass windows of course, along with mosaics, are the most notable exhibit in a department under the more particular care of Louis C. Tiffany, from the scintillating gem-like glass in the style of the thirteenth century to the modern window suited to secular rather than religious interiors—windows built cunningly of favrile and opalescent and plated glass in many a plane and wrinkle and then played upon with light of different hues—the new "movie" glass if that term be allowed.

Glass however is by no means the only material that gives interest to a visit at these studios. There are the galleries and shops for the production of rugs and hangings, the studios devoted to bronze work for memorial or temple use and those where tablets and monuments are designed and produced in the plaster or wooden model. It is always a pleasure to the layman to see artisans in the act of planning and carrying out the designs, a greater pleasure than to watch a painter at work on his canvas, perhaps because the handling of an object which may become a lamp or a chalice or a bronze relief appeals more directly and physically to one's sympathy with an act of creation—you cannot touch, handle and turn in your hands the thing reflected on a canvas.

CONTRIBUTORS TO ACADEMY SHOWS

Mr. George E. Lothrop has observed the obstacles in the way of artists far from New York who wish to offer their work to the exhibitions of the National Academy of Design and in a letter addressed to the Council sets them forth with some vigor. But, what is rarely found, he makes certain suggestions